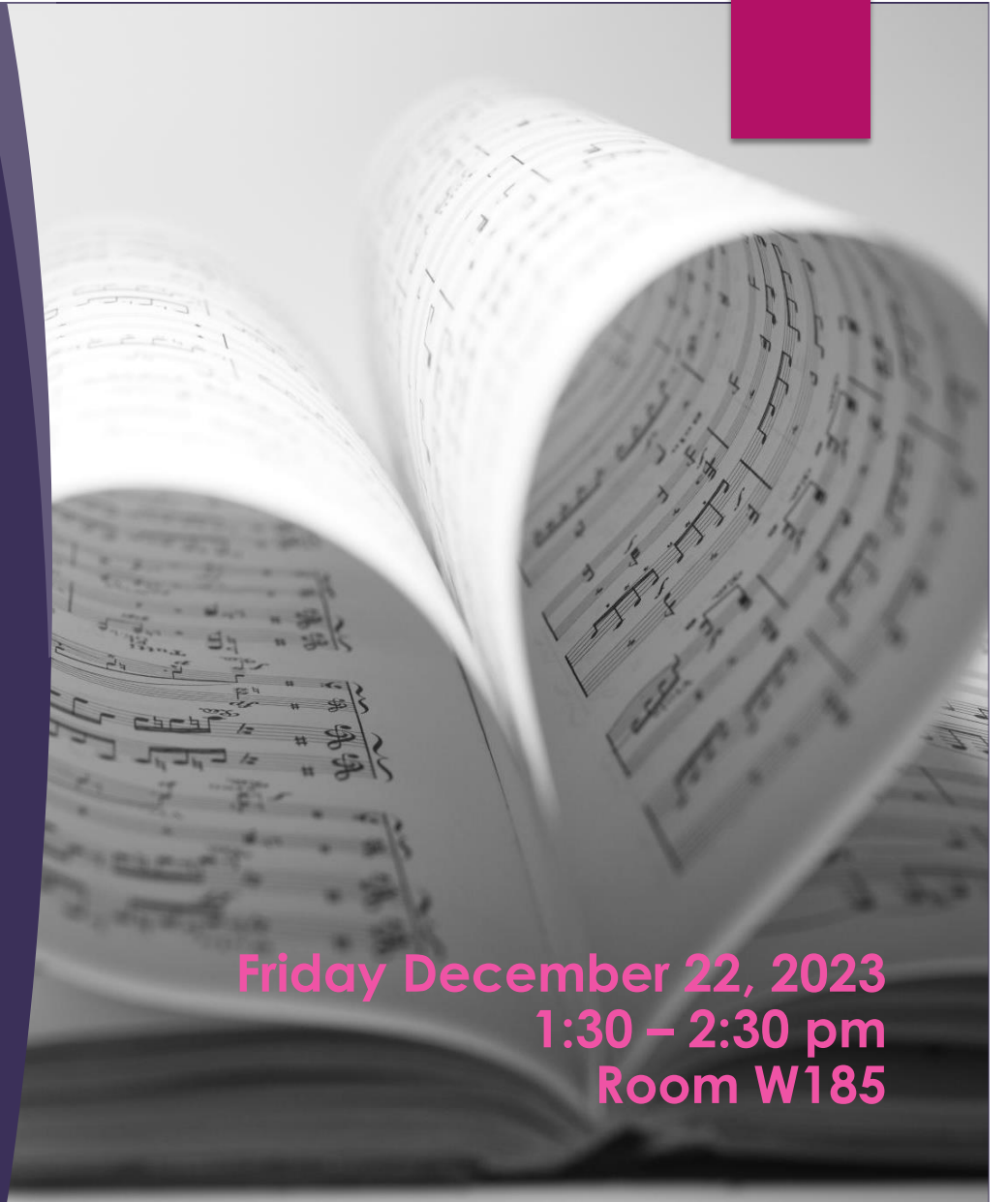


TREASURED TIPS AND PAYING IT FORWARD!

FEATURED CLINICIANS
ERIN COLE STEELE, JON GOMEZ,
& RICHARD SAUCEDO



Friday December 22, 2023
1:30 – 2:30 pm
Room W185





**Music allows us to
create the world as it
ought to be.”**

- Paula Crider

ALLOW YOURSELF TO BE VULNERABLE

TOPICS FOR CONSIDERATION

TONE QUALITY

- Characteristic Sound
- Balance & Blend
- Intonation

TECHNIQUE

- Rhythmic Accuracy
- Note Accuracy
- Attacks & Releases
- Articulation
- Steady Tempo & Time

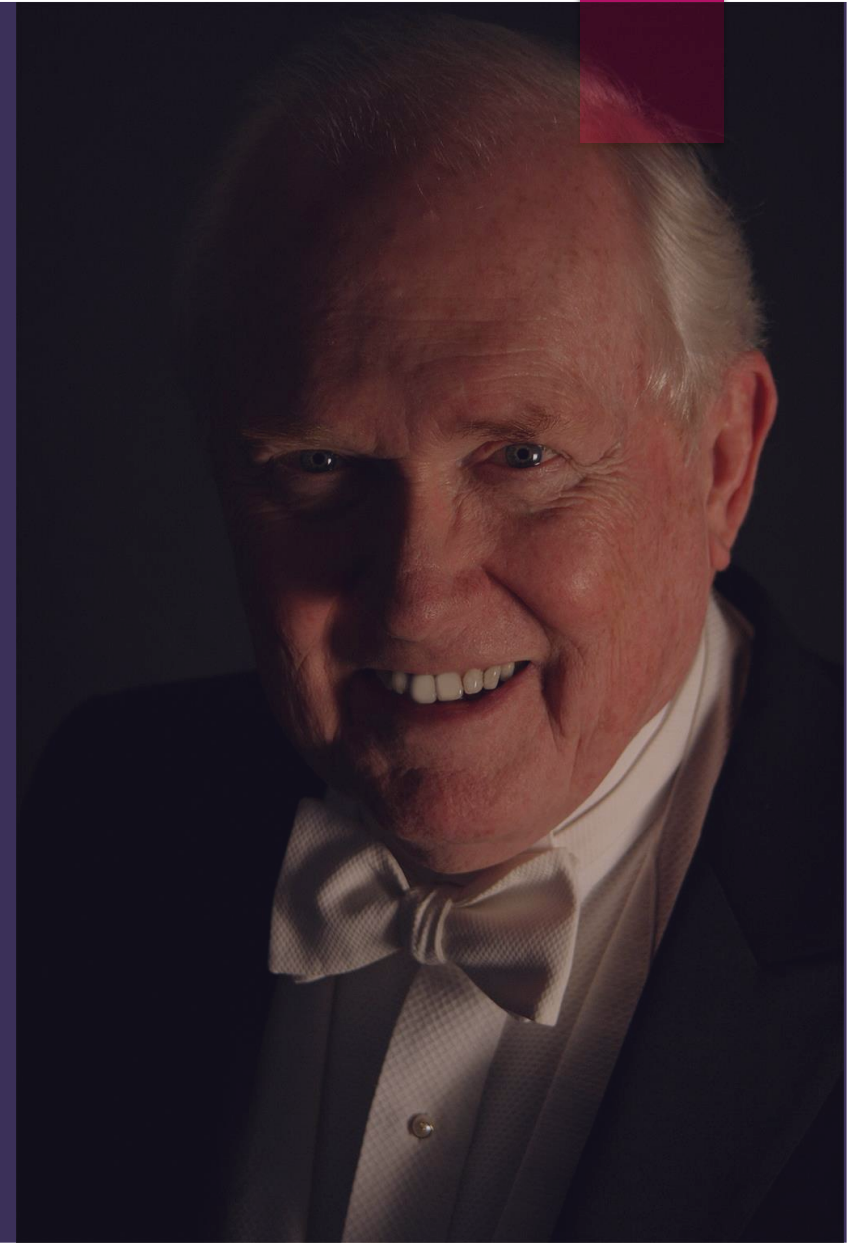
MUSICALITY

- Phrasing
- Style
- Dynamics & Texture
- Choice of Music

“Listen!....

To What?....”

- H. Robert Reynolds



Tone Quality: Characteristic Sound

- Invite masterclass specialists.
- Use video samples.
- Play sound samples during transitions; ensembles & individual artists.
- Provide ongoing reinforcement information.

Tone Quality: Balance & Blend

- **Compositional Balance and Blend:** Understand what the composer's primary and secondary intention. Is it melody, harmony, texture (the blending of two or more instruments), development, transition, layering, or some other musical function?
- **Blend for timbre:** When appropriate, use artistic discretion to create artistic color between instrument groupings. Examples: trumpet/oboe, bass clarinet/alto saxophone, vibes/flute.
- **The McBeth Pyramid System:** Balance is built from the bottom up. 100%, 80%, 60%, 40%
- **Balance within Sections:** Balance built from the lowest part up. 100%, 80%, 60%

**“Protect the
Melody!”**

**- Eugene
Corporon**

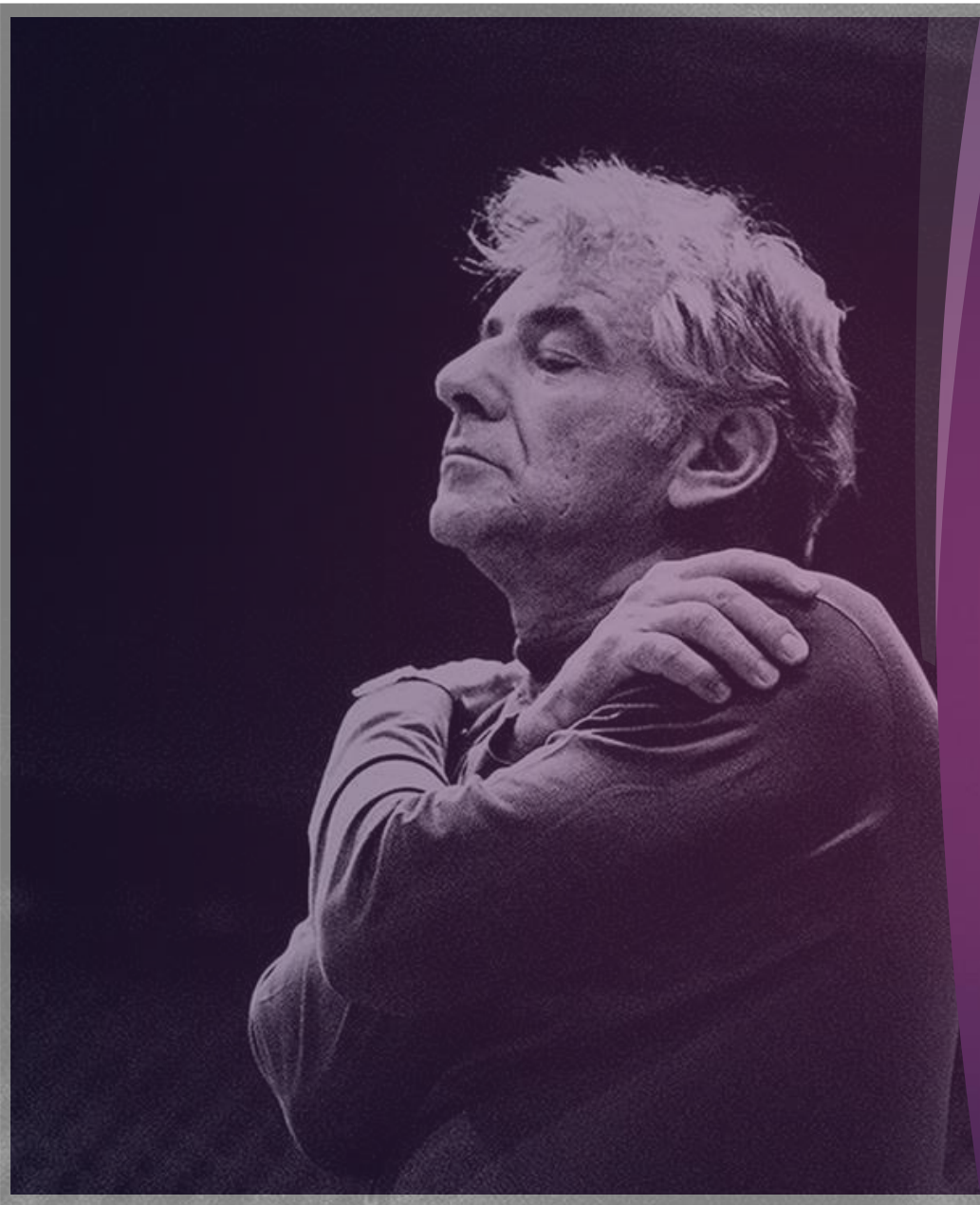


Tone: Intonation

- Incorporate listening to chords within the repertoire by slowly playing the first chord of each measure.
- Ask the following questions (Eddie Green, *On Teaching Band*):
 - ❖ How does it feel?
 - ❖ How does it sound?
 - ❖ How does it look?
- Understand the general tuning tendencies on each instrument. (Scott Rush, *Habits of a Significant Musician*)

Technique: Rhythmic Accuracy

- Practice slowly, methodically, and progressively.
- Clap/sing the isolated rhythms.
- Bopping with characteristic tone/note initiations/releases.
- Use a metronome.
- Develop subdivision proficiency.



“To achieve great things, two things are needed: a plan and not quite enough time.”

- Leonard Bernstein

Technique: Note Accuracy

- Listen for inaccurate pitches using any of the suggestions below:
 - ❖ Walk around the room.
 - ❖ Isolate instrument groups.
 - ❖ Conduct sectionals.
 - ❖ Listen to rehearsal recordings.
- Create “same” beginnings, sustains, and endings to notes.
- When appropriate, modify parts to meet the skill sets of individual musicians.

Technique: Entrances & Releases

- **Entrances:** Go from silence to sound by using the same syllable choice: TOH, TAH, TEE, DOH, DAH, LOH.
- **Releases:** Go from sound to silence by agreeing on what type of release to use, such as open-ended AH release, a tapered release, a release that is initiated with a breath intake, or a resonant release (high to low sequence).
- **Releases:** Generally, avoid stopping the sound with the tongue.
- Be mindful of notes that are followed by rests; complete the musical intention.



"Playing in an ensemble should be about the joyful sharing of the heart and emotion inherent in the music, rather than the fear of making a mistake."

- Michael Sweeney

Technique: Articulation

- Keep the tongue light and use the air behind the tongue. – Joel Denton
- Use Tee for articulated passages at faster tempi for more advanced ensembles. Richard Floyd, *The Artistry of Teaching and Making Music*.
- Incorporate articulation studies from the repertoire to the warm-up development process. Example: double tonguing. – Dave Kuhns

Technique: Tempo & Time

- **Use a metronome to instill muscle memory and consistent timing.**
- **Identify where time is being initiated within the ensemble. Is it percussion, tuba, an 8th note ostinato pattern, everyone?**
- **For slower tempi, without using a metronome, have students subdivide and practice music unconduted to improve communication, clarity in timing and expression.**



**“The music is not in the
notes, but in the silence
between.”**

**- Wolfgang Amadeus
Mozart**

Musicality: Phrasing

- Create what is implied!
- Communication Activity: Eyes Up | Subdivide | No Conducting
- Advanced Communication Activity: Add Gestures Without Patterns or decisions made from the performers.
- Long tones should have direction and shorter notes should lead to long notes.
- Phrases should have unified pacing and arrival points.
- Create nuance with tension and release points, suspensions, and neighboring tones.

The background of the slide is a dark, grayscale image of an open musical score. The pages are filled with musical notation, including staves, notes, and clefs. A large, faint heart shape is superimposed over the center of the score, with its top point reaching towards the top of the frame and its bottom point reaching towards the bottom. The heart is formed by the curves of the musical staves and the placement of the notes.

Musicality: Style

“MUSIC IS EITHER SINGING OR DANCING.”

- VINCENT PERSICHETTI

- Performers can quickly conceptualize score markings when asked to play as a song or a dance.
- Both of the following statements can be true:

It is the conductor's responsibility to have clear musical intentions based on proper score study.

The music can be recreated from one performance to another. This is what makes our artform different from a sculpture or painting.



**“All band music is about
one of two things...**

Love Songs or Pirates.”

- Jerry Junkin

- Use long-tone crescendo/diminuendo exercises to develop skills. This also helps balance, blend, tone, and intonation.
- For softer dynamics, maintain support or intensity to produce a characteristic sound. Less volume of air is needed, but “air in motion” is essential.
- For louder dynamics, more volume of air is needed.
- Be aware of these general pitch tendencies while navigating through dynamics:
 - ❖ Flutes and brass go sharp when getting louder and flat when getting softer.
 - ❖ Single reed instruments go flat when getting louder and sharp when getting softer.

Musicality: Dynamics & Texture

- Select music that is appropriate for the ensemble, providing opportunities for growth while also being mindful of artistic opportunities.
- Maintain an ongoing folder or spreadsheet of programming possibilities.
- Take time during the summer to create programming for the upcoming year. Time is your friend!

**Musicality:
Choice of
Music**



“The conductor has a responsibility to create an attitude of love for music. You are not a conductor of bands, you’re a conductor of people. It’s through music that you reach them, and it’s a beautiful way to reach people.”

- William Revelli

Reading Library

- *The Artistry of Teaching and Making Music*, by Richard Floyd, © 2015, GIA Publications, Inc.
- *Habits of a Significant Band Director: How Successful Band Directors Leave a Musical and Personal Legacy*, by Scott Rush, © 2018, GIA Publications, Inc.
- *Habits of a Successful Band Director: Pitfalls and Solutions – Revised Edition*, by Scott Rush, © 2006, GIA Publications, Inc.
- *On Teaching Band: Notes from Eddie Green*, by Eddie Green & edited by Mary Ellen Cavitt, © 2012, Hal Leonard Corporation
- *Rehearsing the Middle School Band*, by Stephen Meyer, © 2018, Meredith Music Publications
- *Rehearsing the High School Band*, by Stephen Meyer, © 2016, Meredith Music Publications
- *Teaching Techniques and Insight for Instrumental Music Educators*, by Joseph L. Casey, © 1991, GIA Publications, Inc.
- *Teaching Music through Performance in Band Series*, by Richard Miles and other contributors, @ 1998, GIA Publications, Inc.

Listening Library: Woodwinds

Flute: James Galway, Jean-Pierre Rampal, Jeanne Baxtresser, Sharon Bezaly, William Bennett, Emmanuel Pahud, Jasmine Choi, Gareth Davies

Clarinet: Sabine Meyer, Martin Fröst, Robert Marcellus, Karl Leister, Sharon Kam, Julian Bliss, Ricardo Morales, Larry Combs, Harold Wright

Oboe: Albrecht Mayer, Eugene Izotov, Elaine Douvas, Francois Leleux, Elizabeth Koch Tiscione, Katherine Needleman, Alex Klein

Bassoon: Albrecht Holder, Klaus Thunemann, Milan Turkovic, Gustavo Nuñez, Judith LeClair, Julie Price

Saxophone: Eugene Rousseau, Don Sinta, Christopher Creviston, John Harle, Frederick L. Hemke, Lin Chien-Kwan, Joseph Lulloff, Timothy McAllister, Otis Murphy, Debra Richtmeyer

Listening Library: Brass & Percussion

Trumpet: Phil Smith, Chris Martin, Tim Morrison, Adolph Herseth, Wynton Marsalis, Alison Balsom, Tine Thing Helseth, Philip Smith, Sergei Nakariakov, Raphael Mendez, Joe Burgstaller

Horn: Dennis Brain, Phil Myers, Jeff Nelson, Radek Baborak, Herman Baumann, Stefan Dohr, Sarah Willis, Dale Clevenger, Philip Farkas, Robert Lee Watt

Trombone: Joseph Alessi, Abbie Conant, Christian Lindberg, Charlie Vernon, Christian Lindberg, Peter Sullivan, Nitzan Haroz, Jay Friedman

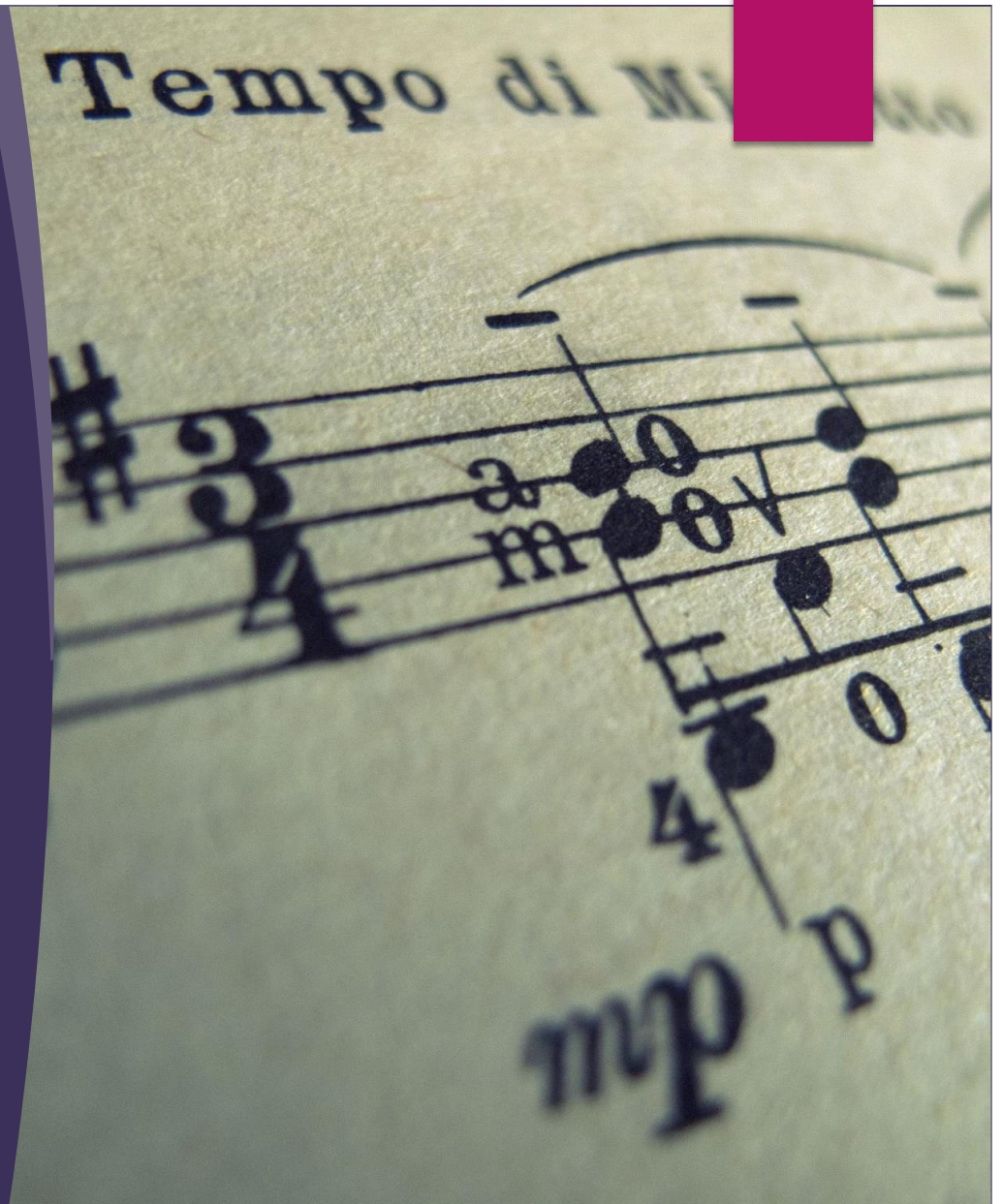
Euphonium: Brian Bowman, Bente Illevold, David Childs, Roger Behrend, Steven Mead, Demondrae Thurman, David Werden, Adam Frey

Tuba: Velvet Brown, Øystein Baadsvik, Roger Bobo, Arnold Jacobs, Carol Jantsch, James Gourlay, Gene Pokorny, Alan Baer

Percussion: Colin Currie, Dave Samuels, Adrian Spillett, Evelyn Glennie, Michael Burritt, Cyntia Yeh, Simone Rubino

“The written note is like a strait jacket; whereas music, like life itself, is a constant movement, continuous spontaneity, free from any restrictions. There are so many excellent instrumentalists who are completely obsessed by the printed note, whereas it has a very limited power to express what the music actually means.”

– Pablo Casals



Thank you and here's to your success!

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